For a total workshop budget in 1974-75 of $3,000 over 1500 people have been reached
to date at a cost of less than $2 per person. Four additional workshops have been
scheduled for April. Unforseen expenses were incurred this year relating to equip-
ment maintenance and repair: the wear and tear caused by transporting the machine
and accidental damage caused by experimentation. These expenses were absorbed by
the operating budget of the Center. For this reason an additional item is in-
cluded in this next year's budget. The stipend covers time spent administering
the program and time spent in returning and repairing the equipment between work-
shop bookings.

    See attachment #1 for a list of workshops
    Workshop Series cost: $5,300
        See itemized budget

Language Development: As an extension of this year's workshops the Center will re-
place the Paik/Abe Video Synthesizer with the ETC hybrid synthesizer consisting of
the Jones' voltage controlled colorizer and the Intel computer system. The work-
shops will be expanded to deal with techniques for video synthesis and computer
programming - voltage controlled synthesizer modules, interface between synthesizer
and computer and computer techniques for composition, using the computer to develop
a score for image processing.

An important development at the Center during the 1974-75 period is the hybrid
synthesizer system. David Jones has developed voltage controlled circuits for a
colorizer module. The colorizer processes four separate black and white video in-
puts. Each video input has controls for video level, pedestal, key clip, chroma
level and red, green and blue color mix. The colorizer can be controlled manually
or by the application of a voltage (0-10 volts) at the appropriate control input.
Control voltages are generated by an oscillator bank (four low speed oscillators
and four high speed oscillators) or by the Intel computer (eight D/A converters).
An 8x8 matrix input switcher is also controlled by the computer.

The computer will be used to preprogram a series of images and transformations
which would be impossible to achieve with manual controls. The programs can be
edited and combined to build completed scores for the synthesizer. Programs will
be stored on audio cassettes.

The ability to program will require the development of a special language for the
computer and a visual notation system for composition. The langiage will be based
on new programming techniques, control programs for special hardware components
such as the 8x8 switcher and the manual controls. Graphic programs will be of a
generalized nature and may be easily translated for implementation on similar com-
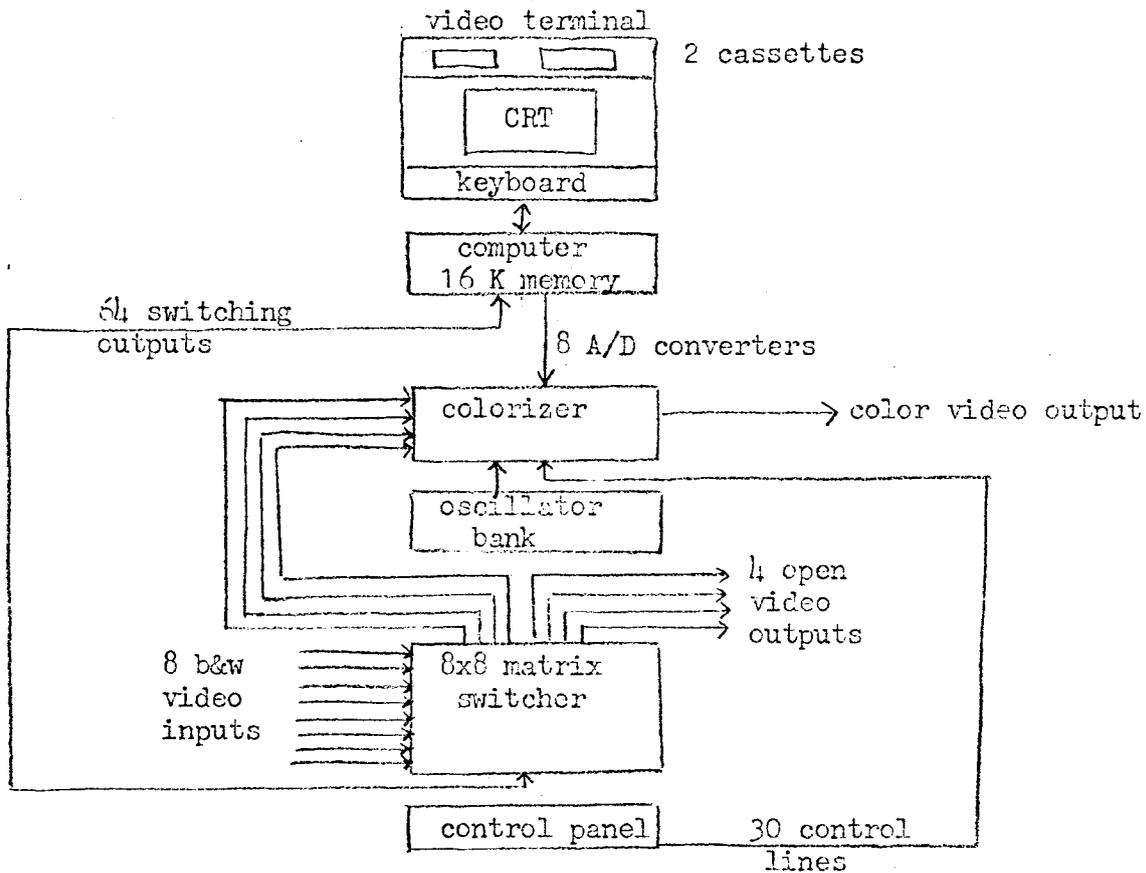puter controlled video systems.

Documentation of circuits, construction techniques, programs and the preparation
of manuals for the computer and video modules will be part of this project. This
material will be distributed at cost through the Center.

    See attachment #2 for notes on programs to be developed
    Language Development cost: $10,000
        See itemized budget
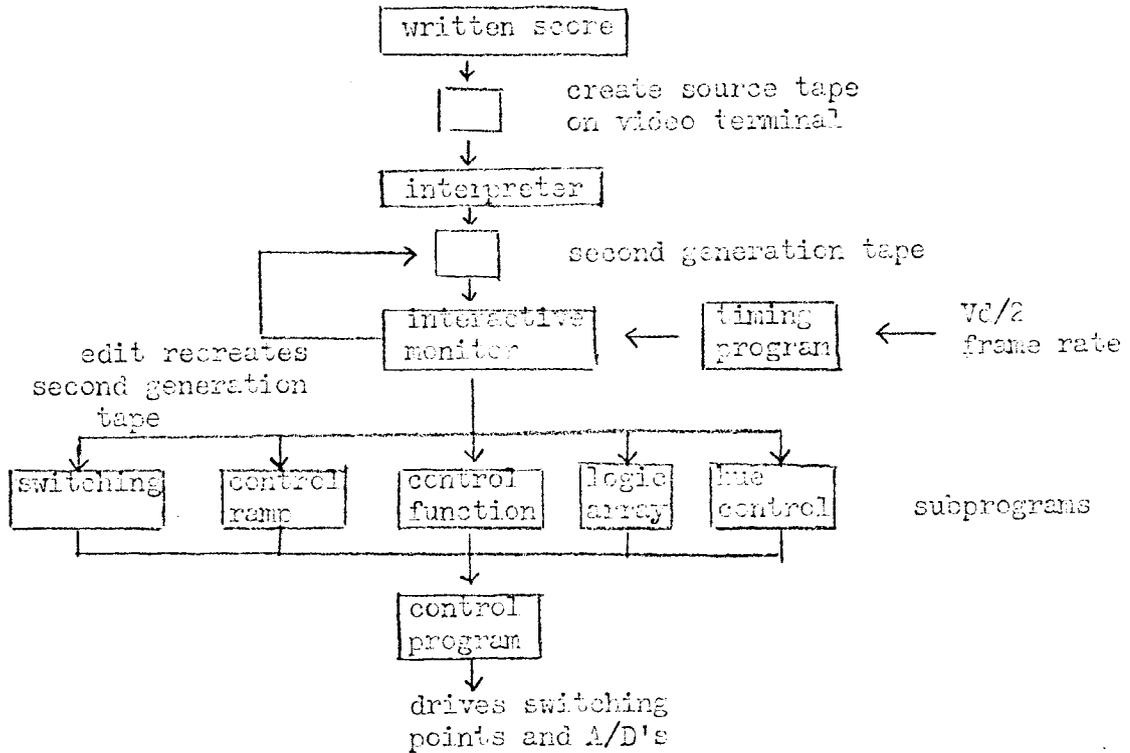
Block diagram for hybrid synthesizer:

Interpreter is a program designed to translate a source tape of commands and pro-
duce a second generation tape in machine language which becomes the score to be
used by the Interactive monitor. Commands will specify control sequences such as
switching sequences, control ramp generation, control function generation, loading
of programmable logic arrays and hue control. This source tape also includes timing
information and control level values.

Interactive monitor is a group of programs to play back a prepared score and to edit
this score. Switching, ramp generation, function generation, array loading and hue
subprograms will translate the commands which make up the score and frame by frame
create the address and data words required by the Control program to realize the
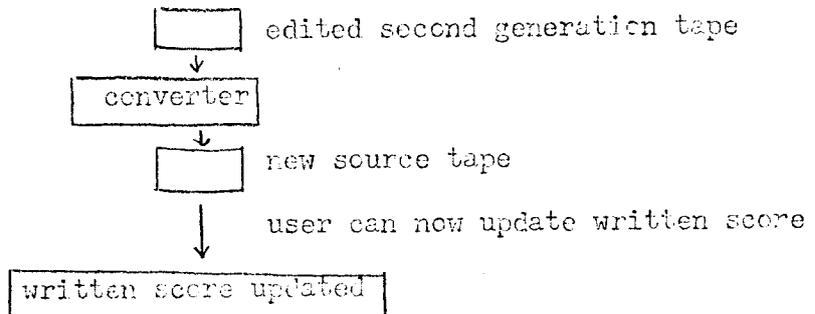score.

Timing program maintains a frame count. Vd/2 is used to interrupt the Monitor and allow the program to increment a preassigned word in word in memory containing the frame count. Control then passes back to the monitor.

Block diagram of programs

```
                         ┌──────────────┐
                         │ written score│
                         └──────────────┘
                                │
                                ▼
                         ┌──────┐      create source tape
                         │      │      on video terminal
                         └──────┘
                                │
                                ▼
                         ┌────────────┐
                         │ interpreter│
                         └────────────┘
                                │
             ┌─────────────────▶┌──────┐      second generation tape
             │                  │      │
             │                  └──────┘
             │                     │
             │                     ▼
      edit recreates       ┌────────────┐      ┌────────┐         Vd/2
      second generation    │ interactive│◀──── │ timing │ ◀────   frame rate
           tape            │  monitor   │      │ program│
                           └────────────┘      └────────┘
        ┌────────┬──────────────┼──────────┬────────────┐
        ▼        ▼              ▼           ▼            ▼
   ┌─────────┐ ┌────────┐  ┌─────────┐  ┌──────┐  ┌──────────┐
   │switching│ │control │  │ control │  │logic │  │   hue    │   subprograms
   │         │ │ ramp   │  │function │  │array │  │ control  │
   └─────────┘ └────────┘  └─────────┘  └──────┘  └──────────┘
        └──────────┴───────────┼──────────┴────────────┘
                               ▼
                         ┌──────────┐
                         │ control  │
                         │ program  │
                         └──────────┘
                               │
                               ▼
                        drives switching
                        points and A/D's
```

Control program drives the analog to digital converters and switching points. The program outputs an address which specifies a particular A/D or bank of eight switches and a data word indicating voltage level or on/off settings.

Converter is a program which creates a new source tape from a fully edited second generation tape. This is necessary because the second generation is in machine language and must be reformatted as commands for the user to understand.

```
                    ┌──────┐     edited second generation tape
                    └──────┘
                       │
                       ▼
                ┌───────────┐
                │ converter │
                └───────────┘
                       │
                       ▼
                    ┌──────┐     new source tape
                    └──────┘
                       │
                       │         user can now update written score
                       ▼
          ┌────────────────────────┐
          │ written score updated  │
          └────────────────────────┘
```

Composition programs will be developed for use on larger computer systems:
programs to randomize a score, automatically generate control sequences,
generate transformations between sequences or images and data structuring
techniques to organize sequences or images.

Attachment: Itemized Budget

	Workshop	Language Development
Stipend:		
Walter Wright	3,500.00	$2,500.00
Travel:	1,500.00	
Video parts:		1,000.00
Printing:publications		2,000.00
Maintenance and repair	300.00	
Equipment:		
Video terminal with cassette memory		500.00
Intel Computer system 8 D/A 64 switching outputs		2,500.00
Matrix Switcher		500.00
Color sync generator		500.00
Cameras		500.00
	$5,300.00	$10,000.00

EXPERIMENTAL TELEVISION CENTER LTD.
164 COURT ST.
BINGHAMTON NEW YORK 13901
607-723-9509

The Experimental Television Center is a not-for-profit educational corporation with Federal Tax Exempt status. Our interest is the further exploration of video as an art.

For two years the Center, with support from the New York State Council on the Arts, operated an equipment access program for Binghamton and surrounding communities. The program and facilities were available without charge to anyone with an interest in portable television equipment. The program was conducted as simply and informally as possible to allay fears concerning the difficulties in operating 1/2" systems and to encourage people to use the equipment themselves in self-defined projects both in and out of the Center. During this period the Center was utilized by hundreds of individuals and groups from the local area and around New York State for a variety of purposes; people enthusiastically participated in and philosophically supported this community service. In June 1973, after failing to secure funding from the community for the program, the Center shifted its emphasis to more direct support of video as an art form and to structured involvements with education.

With the assistance of the New York State Council on the Arts, the Center has helped to foster the development of video art; video equipment, including a Paik-Abe Color Video Synthesizer, is available to any interested video maker from New York State. The program is purposely designed to involve people with little experience in video as well as those individuals who are already recognized in the field. Each person schedules a work period at the Center, usually between 3 and 6 days, designs his project and operates all equipment. In this way the artist has complete control over and responsibility for his own productions. The Center provides equipment most individuals cannot afford to own, instruction and technical assistance when needed, a dry, warm spot on the floor for sleeping and the key to the front door. We do not produce for the artist. We feel it is important for a production space to exist where each video maker can work directly with the equipment at his own pace at any time during his stay. The Center is not a large operation, and we feel that this is one reason for the success of the program. We can be flexible with our schedule, adapting to individual requirements. We do not wish to construct a situation which could result in exclusion of people because they are not well-known or experienced or in complex equipment systems which exceed the understanding of working artists. People who work at the Center are not charged for use of the facility or equipment.

The Center is also involved in education. We conduct workshops for groups who are interested in video as a medium for art activity. The content of each workshop is structured around the interests of the group and their knowledge of 1/2" video. Activities may include tape showings, equipment operation by workshop participants, discussions or performances, all as they relate to video art. Our fee for presentations is dependent on the organization's ability to pay; we ask that the group meet expenses for transportation and the like, but this is not always possible and not a requirement for our attendance.

In the past we have arranged with colleges and universities to offer students extended study situations at the Center. Students spend one or two semesters in concentrated involvement with our activities as well as in personal production of tapes or exploration of video systems or new equipment development. This situation requires some financial support for the Center from the sponsoring college.

For further information please contact Ralph Hocking or Sherry Miller.

Ralph Hocking, Director   Sherry Miller, Assistant   Dave Jones, Technician

Attachment

Don McArthur has been working at the Center for about six months. In this time he has designed and partially constructed the Spatial and Intensity Digitizer which is considered by several artists to be a major step forward in the development of systems for the artist.)A videotape will be sent to the Council under separate cover which illustrates the machine in operation. His extensive background in the area of theoretical physics and his work with computers as well as his open and creative approach to systems design make him a unique and extremely valuable contributer to the development of video art tools. In the time that he has been with us he has had a powerful influence on the directions of the Center and has encouraged us to carefully consider the needs of the working video artist. We have long felt that the artist needs innovative tools with precise control, and Don has the knowledge and interest to design these systems at low cost. As indicated in the Center's proposal one of our main directions for 1975-76 will be the development of new video systems and the interface of computer control with image processing equipment such as the two types of colorizers available at the Center, the Paik/Abe Synthesizer and the Jones Gray Level Voltage Controlled Colorizer. As these tools are developed they will be made available to working artists at the Center and the information will be distributed to interested groups and individuals. The working relationship of Don McArthur, Walter Wright, Steina and Woody Vasulka, Nam June Paik and David Jones which the Center hopes to support will prove to be a vital influence on the evolution of the art. Don McArthur is central to this productive relationship, and we ask the Council to help support him. It should be noted that the Center intends to seek further support from other foundations, particularly the Rockefeller Foundation, for the support of Mr. McArthur's projects.

The goal of this project is the development of a system for synthesizing, processing and controlling video images with greater flexibility, reproducibility and precision than is presently possible. To extend the range available to the artist for image processing and generation, new components will be designed for the system and will include spatial and intensity digitizer, function generator, digital memory, analog to digital converter, digital to analog converter, sync generator with gen lock, time base corrector and chroma keyer. The system will also consist of conventional processing devices such as colorizers, keyers and special effects generators. The processing components require control signals which can be controlled by the artist using the computer interface.

The flow of information is shown in the attached diagram.

The video image is produced by an electrical signal; for a picture with fine detail the signal must be determining at time intervals of one-ten millionth of a second (100 ns). Consequently the artist must have devices which produce control signals at this rate in order to have maximum control of image production. These signals will be generated by control modules which are themselves controlled by signals from the computer. The computer processes information given to it by the artist in the form of program requests and numerical parameters. This information is analogous to a musical score. The computer behaves as an orchestra conductor in giving instructions to the control modules as required by the score but no faster than one set per frame. The control module, instrument operator, then executes the instructions producing point by point control signals for the processing modules. The processing modules correspond to the musical instruments in the orchestra.

Advantages of computer controlled systems include:
    Low system cost due to economics gained by small amount of general purpose hardware.
    Reliability with fewer control breakdowns
    Flexibility because set of general purpose modules behave in a specific way under computer control
    Speed
    Increased control over production by artists of precise imagery

        Program cost: $14,948.00
            see itemized budget

In March 1975 the Center held a small conference on future developments in video processing and control machines; possible methods of interfacing computers with image manipulating systems were also discussed.

This conference was an outgrowth of discussions between the Center and the Vasulkas. We felt the need to formalize a situation and invite several other people who we felt would contribute toward a definitive plan of development.

We are asking for partial support for the costs of transportation and subsistence to have three similar conferences in 1975-76 at the Center. We intend to publish the result of the first conference as well as the three proposed.

Participants in the first conference included: Woody Vasulka, Steina Vasulka, Walter Wright, Ralph Hocking, Sherry Miller, David Jones, Don McArthur, Nam June Paik and Larry Gottheim. In the proposed three conferences the group would be similar.
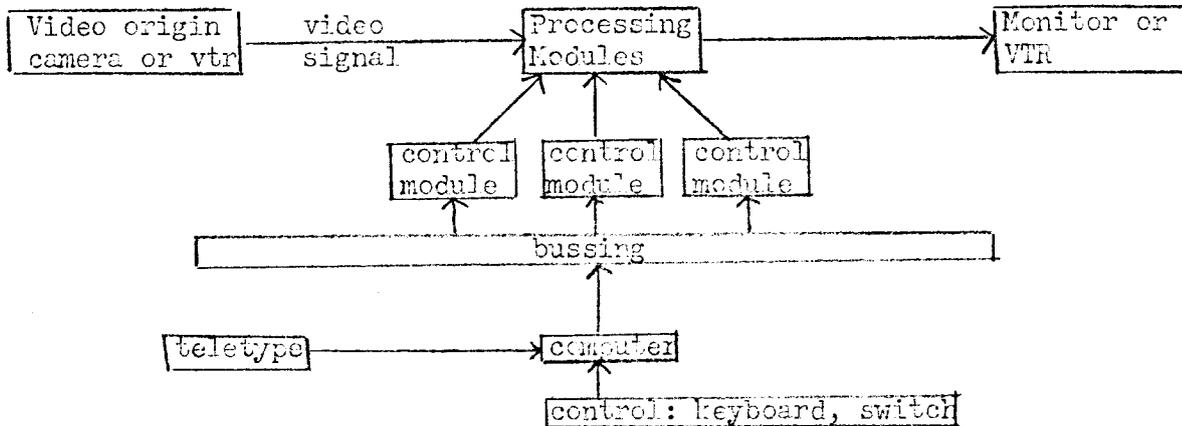
        Project cost: $1,000

Budget

        Travel and subsistence $1,000.00

Flow of Information in System Proposed:

| Video origin camera or vtr | → video signal → | Processing Modules | → | Monitor or VTR |

control module   control module   control module

bussing

teletype ── computer

control: keyboard, switch

Budget:
    Parts:
        Costs to build following integrated circuits

Programmable logic array	10	$ 50.00
Line storage	2	500.00
Sync generator with gen lock	1	50.00
A/D	2	100.00
Multiplying A/D	4	80.00
Proc amp	2	20.00
Address decoder		100.00
Word latch		100.00
Keyer	4	60.00
D/A converter	50	500.00
		1560.0

    Other necessary parts:

resistors		100.00
capacitors		100.00
connectors		100.00
bins	4	116.00
power supplies	16	800.00
pc cards	84	420.00
switches	84	252.00
solder, wire and hardware		50.00
chemicals to etch printed circuits		200.00

    Equipment: 2138.00

Intel computer	2,000.00
12" Trinitron receiver with monitor modification	450.00
Repair of Textronic scope	500.00
Stipend	8,000.00
Travel and subsistence purchase of parts in Boston area	300.00
	$14,948.00

EXPERIMENTAL TELEVISION CENTER LTD.
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Budget for funds tentatively recommended by the NEA

Personnel
Design consultant (McArthur)	3,500.00
Computer consultant (Wright)	3,000.00
Assistant technician (Rich Brewster)	1,500.00

Parts
Address decoder	100.00
Keyboard	100.00
Power supplies	75.00
Sync generator	100.00
Programmable logic arrays 10 @ $20 ea.	200.00
D-A 34 @ $60 ea.	2,040.00
Buffer memory	100.00
Cassette interface 3 @ $100.ea.	300.00
Cassette decks 3 @ $50 ea.	150.00
Buffer memory interface	100.00
Miscellaneous: switches, cable, connectors	235.00
Etching and artwork for boards	500.00
	12,000.00

Computer system and equipment: not funded by NEA

LSI 11	1,200.00
Serial interface	150.00
4 K memory	350.00
Backplate assembly	175.00
Teletype	1,000.00
Soft package	100.00
Character generator	500.00
Disc drive	1,500.00
Parallel interface board	150.00
	$5,125.00

Meeting of April 15, 1978
Weltonville, New York

Meryl Blackman
Peer Bode
Paul Davis
Ralph Hocking
Sherry Miller
Steina Vasulka
Walter Wright
Neil Zusman

RH   We organized this meeting today to discuss what to do with the Center, what it now is, what it should be and what directions it might take. The purpose of the discussion is to explore the possibilities, without necessarily arriving at a specific set of conclusions. Briefly the problems we face are these: (1) a decrease in funding from the Council and general decreases in video funding from places such as the Rockefeller Foundation along with an increase in the use and scope of the programs at the Center (2) a small staff (3) no real potential for expansion. The purpose of the Center is to explore and develop what can be done with television, specifically video processing. The area of processing is the strength of the program and that is probably the area that should be developed. I have at this point certain biases coming from my involvements this year at the Center and at the Cinema Department. I have said that I would close it down next year. That is unfair. I would like to hear from all of you about what you think the Center is and what it should become.

WW   I would say that in general public access in the Midwest is without much support. Alternative colleges, particularly the educational aspects, are also not supported. The self-motivated educational experience is also part of the Center's overall program. There appears to be an increased use of the Center but a decrease in the funding.

SM   There are a greater number of artists using the studio this year; we are also picking up many new people and almost everyone working at the Center is concerned with image processing.

WW In terms of survival, I think that the individuals should survive; by individuals I mean those people who have gone through the process, who have been directly involved and who have a real commitment. I don't necessarily mean the artists who use the Center.

SV   The Center should not support people to survive; there should be a core of people to administer the Center, but the outside people coming into the Center should contribute, should bring things into the Center. They can help to maintain the Center or donate tapes or bring in money. It should also not be as open to the public; it must be limited to people with some knowledge of video. The flaw of the Center is as a service center. There are also no credits on tapes coming out of the

the Center. There has been a great body of work which has been made at the Center and most of it is invisible. That kind of thing is important.

SM   Peer and I have made efforts to correct those problems. We have drawn up a statement for artists who use the facility; it includes issues like cleaning up, donating tapes to the library and putting appropriate credits on tapes. We have put together some cards to make it easier for people to include credits. We have tried to emphasize to people that the Center is their place, and it is to their benefit to work for it. However, reciprocal donations by artists, in-kind services, don't really assist in terms of the budgets. In terms of practical functioning it works; for example, we have no funds for tape acquisition, but we are building the library now through the artist's donation of works. But those kinds of in-kind contribution don't really help with the financial problems.

SV   Yes. The point I was trying to make was that the Center must not support people, but allow them to work and to contribute.

WW   I think that the access might have to go. There is no real interest in the educational aspects of the Center's program, the Center as a learning environment with emphasis on self-motivation. And there is no system for the support of access. I think that money should go for administration and library, for information generation and dissemination and for research on processing.

SV   The priority is definitely research with the Center serving as a resource Center. (In answer to a question by Paul Davis) No. There isn't any money for research either.

SM   In the past the Center has justified the research by the use of the systems by artists in the production program, by pointing to practical applications of the systems. This has been the case since the development of the Paik/Abe synthesizer in 1971. We might explore the idea of justification of the research by making the information developed by the research available to interested people, rather than making the machines available.

RH   I think that we should publish the results of the last several years of systems development. We have talked about it for several years, but have never had the time necessary to do the job. Research also includes making the machines available to artists to see what they will do with them; that has been the case in the past at the Center.

SV   I think that we should make a distinction between service to people and service to the artists, services to the field, an area which has been neglected. The Center does this.

RH   One of the problems is that the Center doesn't fit neatly into the categories for the performing or visual arts. For example the Center can't accurately determine the numbers of people served, for example by citing the audience or attendance figures. One criticism that has been made is that the Center doesn't reach a broad enough group of people. We know that tapes made at the Center are shown all over, and we have tried and do try to have artists keep us up to date on the places of exhibition. We also know that the information is incomplete; many tapes don't have credits on them. To be fair, video is probably one of the highest funded areas in terms of the percentage of the total budget which is funded by the Council. The Council is trying to force the issue by insisting that groups find other sources of assistance. In some ways that's right. But it presents real problems to an organization, particularly

when other foundations are withdrawing support for video. Another possibility that we can discuss is attaching the Center to the University. This would mean that we would have to convince the local administration of the worth of the operation; this would probably be done by providing service to the general public. We would again be emphasizing the community television concept.

SV   Financial support is very necessary for community access work - the equipment maintenance and repair and the traveling that must be done to educate people. It seems that attachment to the University is possible only with strong administrative support.

PD   I think that the University would be interested in the sociological, technical or psychological aspects, but not in the art.

RH   I'm not sure. The University does support the Cinema Department and other arts programs, but this may be a bad time for the University. The Center has had some contact with SUNY Central and has done some work with the university-wide arts program; we could approach central administration, but the political aspects must be considered and two years would probably be necessary.

SV   So we are back to the question of housing.

RH   I think we should consider support for the basic structure. I think we need a builder/designer, people like David (Jones), Rich (Brewster) and Paul (Davis). We also need someone to administer. I hesitantly say Sherry; I don't want her to do it, but she wants to do it. And we also need a librarian, a suggestion of Walter's.

WW   We may not need all this. By librarian I meant a research assistant, a person who could help with the information collection and publishing.

SV   People accessing the microprocessor don't need to be paid. With our system people are satisfied to get the use of a system like that. People should contribute, should donate services. The old Kitchen was run by all the people working and using the place, and the Center has much more to offer in terms of systems and instruction. The fee possibility is a good idea; people may use their time better if they pay for it, although you certainly can't charge a fee that accurately reflects maintenance and repair. At the Kitchen the audience was better when asked for contributions. When people pay they seem to become more committed.

WW   It seems to me that we are talking about two impossibilities: (1) funding for public access and (2) joining the University. It seems that in the middle ground is the research idea. The model for the Center remains the same: people from outside contribute. I think the research is the ultimate survival of the idea; when people finally need information on processing and systems they can turn to the Center. If we have the research ready and published, we can provide the necessary service. As Steina said, many places are already involved with video on some level, places like the community colleges and adult education; they already offer access to simpler equipment now, and they will probably expand in the future.

RH   Another idea that I think that we should talk about. Is the Center mainly an idea, a concept, with many physical locations - like Buffalo, Grand Rapids, New York City. Or do we need a centralized space.

PD   I think that the space is central to the existence and identity of the Center.

I know that when SAT (School of Advanced Technology at SUNY-Binghamton) changed buildings, the whole pattern of communication changed. The Center has developed in that space an entire social structure and an identity.

WW   From an architectural point of view, a change in space or physical location might assist in the change of direction of the Center.

SV   The space must be self-run; it needs to be confined and limited especially in terms of access. Of course it must be administered, but by the small group of people. The Center now gives out and nothing comes in. This must be reversed. Artists must contribute, with information, research or money.

WW   That is the kind of thing I am interested in facilitating. When I was at the Center, I know that there was so much pressure to serve outside artists that no time remained for research and writing; they were squeezed in to the six hours you could stay awake after everything else was done.

RH   We will probably get less money next year than this year to continue all of our programs, and we may be able to squeek through, but we can't continue that for long. We have been concerned about this for a long time. Every year, usually on less money, we run the same programs and in fact expand the programs, the numbers of people involved. It has taken an enormous effort. The Center is an idea, and people must be concerned with the Center and willing to contribute.

SV   Some artists may drop out because they may not be willing to contribute.

WW   Maybe we could use any money next year to institute this new program. Except that the proposal is already in for next year isn't it.

RH   Yes. We sign a contract to provide the programs and services, and we must meet those commitments.

SM   I think that what we could do is to begin to implement the new programs next year. For example, we have been talking about a fee structure for next year. I think we will understand better the impact of this as it goes.

PD   So what you are talking about is raising some barriers.

SM   In a sense. We have been raising barriers this past year. Programs are already more selective; it is more difficult for artists to get in. They must know something about video. Access to portapacks is linked directly to the studio program. Workshops are run by fee. I have mixed feelings about public access; what we are really talking about by the term 'public access' is access by artists. The artists working at the Center now and for the last several years are seriously involved with processing of video images. Many of them cannot purchase their own equipment for a variety of reasons. There really is no other place to work in processing. Possibly Synapse.

SV   Synapse doesn't take people off the street.

PB   We aren't talking about people off the street. We really haven't taken people off the street for several years. Artists who work at the Center have experience with video systems although they may come from different arts.

WW   The problem with the alternative colleges is that in an effort to keep the ideas alive they kept the doors open even with dwindling enrollments; they were then dissolved by the administrations. I think that you keep the ideas alive by not dissipating your energies in keeping the doors open.

SV There is access to equipment now through adult education programs and colleges. If people are dedicated then they will work and find the equipment. That is the case now but not when the Center opened in 1971.

WW   Community educational facilities are moving into the area of video, and in a few years they will need information about processing systems.

RH   People who are serious are purchasing their own equipment.

MB   But they can't process; colorizers and synthesizers aren't really available yet.

SV   If people had the information they could. This is where we are talking about going. I like this idea very much. I think that Sherry is right. You must slow the Center down rather than closing it; but you must slow it down, and not work so hard to do it in the grandiose way that it has been done in the past. It's a natural next step. We must talk about how to distribute information, what information we are to distribute and whether there will remain access to hardware and systems for artists.

PD   I see the information disseminated in two ways. One is the idea of invited seminars or conferences and the other is the publication of flyers or newsletters. Electronotes is an interesting model.

WW   That's the model I think would be most interesting and useful to people. In terms of video there really isn't any information available now. A couple of books like Video Art or Spaghetti City or Ken Marsh's book. But what we are talking about is system design and construction also.

SV   Conferences are a good idea, but not for the general public. For us. The interesting thing about Gerry's (O'Grady) conference in Buffalo last Spring was that it brought us all together to talk individually. Conferences for the makers. They must be small and involve people from New York and Chicago and Michigan.

RH   They should also be specific, with focused issues not showcases.

SV   We must meet and talk, share information. We are all working in the same area. There is a lot of little information which we all need to avoid common mistakes.

WW   Maybe we could think about money to bring people up to these conferences.

RH   We could use the Center as the vehicle. I see the Center as an organism to assist the development and realization of these kinds of ideas. The Center can be the umbrella organization, a collection of interested artists who are acting as individuals but have common interests and goals. These kinds of projects can be funded through the Center; we feed the ideas to Sherry and she finds the solutions. She's good at that, and she doesn't have to get paid. Another question is whether we find a builder like Richard. To realize some of these systems, to document.

PD   One of the problems that we face is to be constantly up to date. In the technological developments. I have an obligation to show you the technical things that come

my way.

WW   I'd like a mailbox service so I get the information you give to Rich. I don't have contact with much of anyone in this area.

SM   Maybe you could make me the central information point. We are already doing a newsletter about the Center. We were already planning to include a column about technical information; I was hoping to have people contribute small bits of information, maybe about chips, new products, commercial sources for parts, books, that kind of thing. Let's include this kind of information and start with the newsletter..

SV   I think that is a futile method. Information about chips is outdated so rapidly that by the time the print information comes out it isn't very useful.

WW   It's not just chips; it's concepts and products too.

SM   The phone sounds impractical - the expense would be enormous. Print copy could also serve as reference material.

SV   This information gathering and dissemination is a full time job. I love tech talk. I'd like to have a conference every month to be up on things.

PD   The General Systems people out at school (SUNY-Binghamton) got a grant from the UN. They have a central computer computer and can petition the UN for a terminal. They put information into the computer and access by phone. Maybe we could think in terms of using the microprocessors at the Center and in Buffalo. I keep track of information by ripping it out of magazines and stuff and putting it in files with appropriate labels. Then when someone comes in with a problem I give them the file and let them Xrox the information they need. That's a service.

SV   We should be on the UN terminal. Even if we had it on our systems...

WW   I don't know if that's feasible in terms of hardware and people at this point. We could exchange files though.

RH   This information exchange is a very big issue.

SV   I agree that we must make the separation between information that is for us and that which goes to the public.

RH   Another possibility is to exchange hardware in addition to information. We do it already and maybe we could formalize it and open it up to a few others.

SV   This works, but we can't exchange boards as long as we are all doing prototypes, and we will be doing prototypes for the rest of our lives.

RH   We could also distribute tapes through the Center. Tapes made by people who are committed to the idea of the Center and processing. I've never been happy with the present distribution systems. We can all also communicate verbally; we could also use the Center as a centralized place for booking and scheduling talks, showings and work-shops by all of us.

SV   There's a problem. The video we do isn't well accepted. We sort of apologize for its being technical. The audience sort of rejects it for being technological. I want

to make a Tech Lib.

RH   That's partly our fault. We don't communicate with people so that they can understand what it is that we do. That is part of the function of this book we're writing (through a grant from the National Endowment for the Arts for Vasulkas, Miller and Hocking to write a book concerning concepts of electronic image processing).

PD   But can you really explain this in a book. It's like the Impressionist painters trying to explain Impressionsim; that's insane.

RH   The point of the book is to get grounded in simple concepts of video. It hasn't been done yet. And it's badly needed by teachers, students and artists as well as the general public. We have a sense of social responsibility to do this.

SV   The Impressionists, the group around Gertrude Stein, we must talk about this later, didn't communicate with the public but did among themselves. They knew that what they were doing was important, that they had an incredible force behind them. There was no way that they could sell a painting. There were apostles around them who would go out and try to educate the public. This has always been the case in art.

RH   We are complete people; we don't see the arts as outside society. The arts are important to society, and we are trying to get that across.

PD   It seems that the importance of the arts varies with the amount of money available.

SV   This processing video art is more expensive; there is almost no way that an individual can sponsor it unless they are independently rich. But you can always paint or make poetry.

RH   I exchange tapes with the Vasulkas, but not with anyone else, and I should. It seems as if we have to formulate ways of working with each other within our own construct and also get it out at the same time to others.

WW   I agree with Ralph. People don't know anything about television although it is recognized as the major generator of cultural values. Some things should go out about that from Ralph and Sherry.

SV   Poland hasn't become Marxist because the Poles go to Church. The State can't do anything about it; they have tried everything. They were desparate to stop people from going to Church. So they play Kojak on Sunday mornings. It works. People are torn between protest against the State and Kojak.

PB   They need Betamax.

RH   What do you think about all of this Peer?

PB   In many ways what we are talking about we are talking about because of money.

RH   Partially.

PB   It is forcing us to question what kinds of programs the Center has. It seems that we are talking about two different kinds of research: (1) research in the design and building of new processing systems and (2) research that comes from artists using the equipment in the studio to explore and make new works. One of the things that is interesting is that the artists who work at the Center are coming from many different

art forms - dance, literature, music - and they must go out of their way to come to the Center to work and dedicate their lives for that period of time. The Center certainly doesn't exist for the benefit of the students at the University or videomakers from the local area. Some of the people working at the Center have gone on to buy or build their own equipment while others don't do that but do continue to work. I'm concerned that the studio program exist in some form. When I think of the people who work at the Center I don't think of people off the street. That's not the case. The problem is not interest; whenever we put out information or invite people in, we get more people than we want and can handle. As the funds were cut back, access to the portapacks was the first to go; the use of portable systems is now directly tied to the studio - as information collectors, so the tapes can be processed. The highest priority is the research, both in the building and designing of the technology and the use of the technology by the artists. A decision has to be made about the building and also about the making of the tapes as a second kind of research. It all ties together.

SM   We may have a clearer ides about artists using the studio next year as we begin to put up 'barriers', begin to ask artists to contribute to the Center or to pay a fee. Some artists may drop out; I think we will begin to see how many people are willing to make that commitment. I'm very torn. My impulse is to maintain the artists production program in some form. I don't feel that at this point it is realistic to think that individual artists can build processing systems of the sophistication available through the production program; many of our components are prototypes - they were designed and built by people working at the Center. You can't buy them. Electronic image processing systems are not available at many other centers around the State, and most universities don't have them either. The artists working at the Center are definitely committed to processing; they aren't street people. I think the term 'public access' is very misleading and shouldn't be used in reference to the studio program. One of our big problems in supporting the studio program is that the production of tapes is an invisible process; things like not putting credits on the tapes means that audiences don't have any exposure to the Center. Because the production of tapes takes a certain amount of time for each artist, the Center can only claim about one hundred people each year who produce works. Of course, that doesn't at all give any indication of the numbers of people who actually see works that are made here. We try to get artists to be more sensitive to this problem, to let us know about showings, but it's difficult and means a lot of paperwork.

PB   I think that the studio program is essential. The question is how to support it.

SM   We have talked about the idea of memberships and fees paid by artists. We will have to implement something like that in August.

RH   What about not having a studio but letting artists rent systems which they can then take home with them for a period of time.

PB   It sounds inefficient.

PD   What about transportation and damage.

RH   Could we design a system for this purpose.

SM   The idea of a studio is a flexible concept, and it certainly doesn't have to mean a large space. It can be a room in a house.

WW   The Center studio has always been a large one. The Freexs and Woodstock Community Video both used houses.

RH   We are kind of going around in circles now, but what about getting a small space in Owego. We are back to place again.

WW   I think that's a good idea. I'm still thinking about what Peer said. We all know how to scale down the Center; we just keep cutting and doing the programs on less amounts of money. The real threat is that in two years there might be no money, and we should put creative energy into figure out what to do with no money. How to keep the ideas alive.

NZ   Do you think that is a real possibility?

ALL   Sure

RH   The question also involves the idea of responsibility to the public; how responsible should we be to them. I'm using the word public now to mean the other artists we are working with.

PB   That's the public: the artists. The terms are confusing. I think it is important that we make it clear.

RH   So the aspects of the program that we have talked about so far in relation to responsibility to the art community include (1) information gathering and dissemination. Here we seem to be talking mostly about hardware and systems and concepts. This can take the form of books, pamphlets or newsletters or a combination. It seems to fall into the category of research. (2) tape distribution. Distributing the tapes of people involved in the idea of processing. (3) lecture presentations at places around the country. This also involves the general public to some extent. (4) studio production program. Is this also included? It seems to fall also into the category of research. It is partly a question of how, in what ways we want to put the research out to people.

WW   The priorities are as you stated them: information collection and dissemination through print and conferences to the artists and in some form to the interested public and then the production program.

RH   The most difficult is the production program.

WW   Research and communication are top priority; the studio is lower. If the studio is possible to maintain then we do it. After the first is taken care of.

RH   Maybe the style of the Vasulkas in terms of studio space is what we should think about.

WW   Their doors are open; there is a definite exchange there. I have always felt that people working there must contribute. It's different working there than at the Center.

SV   I like Ralph's suggestion. It's never been done - to give artists equipment of this type to take home with them. I'm not saying it would work. I never go to Media Study or the Center or to the University but take the equipment to my space at home to work. People should start collecting their own equipment. Philosophically it is very appealing. The problem is maintaining it. It may not be much of a problem because not just anyone could take it.

RH   Our maintenance at the Center is much lower now simply because we have become more selective about who may work at the Center.

WW   You do have total systems which should probably be in one space. Some of the other things, like the floating colorizer, could be looser. We could probably do a little of both. We already have lent colorizer systems to people anyway.

SM   Next year we should probably concentrate on the first priority - the research and information publication. By making it more difficult for artists to get into the studio next year I think we'll see how many artists really need access. We may find that many just aren't that committed. Or we may have a core of artists and can develop a production program around that group.

RH   I would propose for next year: (1) no shows (2) students must maintain the place (3) we work on an appointment basis; people must make an appointment to work and the doors aren't open 9 to 5. (4) no workshops.

SM   I don't think Peer and I agree with you about the workshops. Some of the work-shops are now paid for. Next year they must all be paid for. But the workshops offer at this point the only real avenue for artists with no experience in video to gain the use of the production facility. To get enough instruction to be able to realisti-cally use the facility. Peer and I have talked about a series for next year which starts with the basic course and then goes to the processing workshop and then is followed by a practicum of sorts, where people can use the systems but under super-vision and in a structured manner.

PB   I am concerned about the shows also. I think the series 'Video by Videomakers' went well this year. I think what we should think about is not booking the studio solidly and then having to conduct the workshops and showings while an artist is also trying to work. It becomes too crazy. It's really overbooked. I'd like Walter to be more specific about possible programs with no funds. What do you transition to?

WW   Keeping up the conversation and put in for support for the conferences.

RH   We run all of the grant money through the Center; at that point we have a better base for matching.

SM   I think that we should use the Center as a legal entity, an organization.It could conceivably serve as an umbrella organization for all the individual artists who are working in the area of processing and are concerned about the Center. I think that if we all use the organization in that way, we also present a more or-ganized front. I think that it is feasible and still retain the important dif-ferences among individuals and their work.

WW   We should use the organization effectively to get smaller grants for specific programs. One thing in terms of the structure is the bookkeeping. Is there any way to simplify that.

SM   With the change in fiscal years which appears to be resolved now I don't feel that that is really a problem. I do all the posting and balancing and Abramson and Abramson do the balance sheets and the audit.

RH   So we have a certain amount of overhead to consider.

SM   The legal and bookkeeping are issues which must be accounted for in the overhead. As Ralph pointed out, if the total organization budget is under a certain amount then we are not required to file an audited statement with the State Board of Charities. But I think that independent accounting gives a credibility to the organization and helps to assure people of fiscal responsibility. I think it's important.

WW   The incorporation papers for the Center take into account all of the arts and education. It's real nice - we can take all of the technology and apply it to all of the arts and educate all of the public. We can take on any project in any of those areas.

RH   We can also own real property. I think that we should seriously consider using the Center as the focal point. Woody and Steina don't really have an organization. I think it could benefit all of the artists working in processing.

SM   I would like to hear from Meryl and Neil.

MB   I would like to speak in favor of maintaining the studio. I have begun to buy my own equipment and do have a certain amount but it's really nowhere, nothing like the Center. Borrowing equipment, Ralph's suggestion, will present some problems. Like broken equipment. Perhaps the artists could help to maintain the studio in a little house, maybe living there.

PD   What about rather than borrowing equipment you borrow people. They come to your place and help you scrounge for equipment cheaply and then set up a system. You could call it Rent a Tech. I'm a contact; I'm into communications networks.

MB   I think the small group of people who will work to help the Center be in existence maybe could organize some businesses and put the money back in or put personal equipment into a common pool.

SV   I don't think that the idea of pooling equipment works very well.

WW   Meryl's attitude I think is necessary - it's not what people can get from the Center but the willingness to put back into the Center.

MB   If there is no studio that will really cut down on the numbers of people working in image processing. It's a need. We should maintain the energy to provide the need.

PB   Maybe it would help if we analyzed the budget in terms of small programs, like research and development, studio production, workshops and exhibition since part of what we are talking about is decisions about programs based on funding.

RH   Partially - - the rest is responsibility and dedication. The hard part is working there - to get a group of people to run the Center, to be responsible. What I'm moving toward is individual responsibility in a collective way. The program may or may not have the studio. What Meryl brought up is interesting; maybe people would live there. That's a high level of commitment.

NZ   The public space part of the Center is important; you can come and work in private there. I don't like the idea of working in a personal space.

MB   Someone would have to be there all the time; the Center is a 24 hour a day oper-

ation as we all know.

PB   Well people don't live there now although Sherry and I are there a lot and artists are working there almost all the time.

MB   Maybe the artists could rotate the responsibility. I could probably live there for three months.

PD   You have another volunteer. I like that idea.

WW   The studio in a house represents a savings of money; I think you can provide the necessary separation between a personal living space and a semi-public working space. I'm thinking about what Peer said. We can think about the Center as a total - how much it costs to run all of those programs or we can look at it from the other way - starting from a few smaller programs with 2 or 3 core people serving to administer and organize.

RH   I'm also talking about opening up the structure of the Center to the people who are dedicated to processing and the ideas of the Center. Like forming a board of directors, in addition to the Center serving as an umbrella organization for individual artists. It would get people committed to the place and the idea. What I'm looking for at this point is something that works and to see what other things can be done with the Center. I expect to give to it too. The answers about what to do with the Center won't come today but what has come out of it is a lot of interesting ideas. A board of directors is usually made up of prestigious people;the board also has control over policy and directions.

SM   I think it might be interesting to consider the idea of a board consisting of artists.

SV   Yes.

RH   We want people on the board to have a real interest in the place.

SV   The concept of the artist as a person who has to be kept on a pedestal, protected and away from the realities is desperately obsolete.

RH   The way things happen usually is with one person. A benevolent dictatorship. The only reason that the Center has worked is because Sherry and I have run it. I think that it's now time to get other people involved.

SV   The Center is an institution, but it works because it has been kept in the hands of individuals.

RH   One of the reasons that this has come up is that the Vasulkas and Walter don't have organizations. I think that we could all share this and govern it.

SV   We can all trust each other because we are all involved in our own work and would rather be doing that than running an institution, so we probably could run the Center.

SM   I think that type of organization could be more effective than each of us working alone or in small groups.

NZ   I think that it's very important to have the studio and the equipment acces-
sible.

PD   There is a social structure at the Center that works and is important for a lot
of people. I think that is why some people don't want to elminate the space or the
studio.

RH   I think that if I were in Neil's position and I worked at the Center, depended
on it in a way to do my work, that I would be very concerned.

PB   Philosophically I support people working with equipment and not owning it. I'm
beginning to build, but I spend money on tape to use with the systems at the Center.

NZ   I have a fear of people living with the organization because it tends to be a
very closed situation.

RH   But we are talking about sharing with other people, only it may be in a dif-
ferent form.

SM   I think the danger of a closed situation lies more in the people involved than
with the structure. We have always been very careful of that and made a real effort
to be responsive to all artists not just friends and friends of friends. If any-
thing people working at the Center, as employees, probably are at a greater dis-
advantage in terms of booking time.

WW   The Center has grown and evolved, and I think that the people make the dif-
ference. I don't think there is a danger of the Center becoming a closed system.

RH   I would suggest that we all think about what we have discussed. We will try to
get to each of you an outline of the things we have discussed. I think that when
we meet again we should be prepared to be more specific.

EXPERIMENTAL TELEVISION CENTER LTD.
164 COURT ST.
BINGHAMTON NEW YORK 13901
607-723-9509

The Experimental Television Center Ltd. is a not-for-profit educational corporation chartered by the Regents of the State of New York in 1971 for the purposes of supporting the development of video as an art and encouraging creative explorations of the relationships between video and the other arts. The programs offered by the Center are designed to promote the production, exhibition and study of video.

Production
The production program makes available small-format video systems to independent videomakers interested in the investigation and use of video as a material for the creation of new works. Videomakers utilizing the facility have complete artistic and technical control in all phases of production. Equipment is operated by the visiting videomaker with the Center's staff serving as instructional and technical resource. Image processing systems provided through this program include a Paik/Abe colorizer, a Jones Four Channel colorizer, keyers, an analog control device with oscillators, a McArthur Spatial and Intensity Digitizer and switching matrix. Ancillary equipment includes black and white and color cameras, recorders, monitors and a gen-lock. An audio mixing system and an audio synthesizer also capable of the generation of image control signals are also available. A 16 bit computer system consisting of digital to analog and analog to digital converters, real time input capability and dual floppy disc storage can be interfaced with voltage control devices such as colorizers and keyers. Artists wishing to use the facility are asked to contact the Center with a project description and equipment request. The artist retains all rights over materials produced at the Center but are asked to place copies of works in the Center's videotape library.

Exhibitions
Videotapes produced at the Center are distributed and exhibited by the artists themselves; works have been screened at major museums and galleries as well as cable and broadcast in the United States and abroad. Although the Center does not distribute tapes, the Center participates in exhibitions of video works sponsored by cultural and educational institutions. The Center also presents an annual exhibition series which includes tape screenings and seminars, installations and video-related performances.

Workshops
The instruction program seeks to develop a greater understanding of the range of applications of small-format video systems possible in the arts and education. The regularly scheduled series conducted at the Center includes 'Basic Video', a practical introduction to portable and studio production and post-production, and 'The Electronic Image' which explores concepts and techniques of image synthesis and processing. In conjunction with the Educational Services Department of Roberson Center for the Arts and Sciences, the Center offers a number of workshops designed to be of particular interest to the schools. A presentation introducing video as a cinematic art through lecture discussion and tape screening is available upon request to cultural and educational institutions. The Center invites groups with interests not addressed by these workshops to consult with the Center in the

development of a single session or series which meets the needs and experiences of the group. Workshops may be conducted either at the Center or at a host-site; information concerning booking arrangements and fees may be obtained upon request.

Library

The videotape library contains several hundred tapes reflecting a variety of concerns and approaches exercised by independent videomakers. Although the Center does not distribute these tapes, they may be screened at the Center by interested individuals and organizations by appointment. The print library consists of materials dealing with the electronic and cinematic arts. Because the collection contains out-of-print publications, materials are not loaned but may be studied at the Center.

Internships

The internship program provides an opportunity for an intensive study at the Center of a variety of concerns of independent videomakers. An important component of this program is personal videomaking under the guidance of a staff person with opportunity for tape screening and discussion with visiting artists. Depending on interests, students may also become involved in the workshop and exhibition programs. The creation of an individualized program of study is encouraged. Credit and provision for payment may be arranged in consultation with the student's home institution and the Center.

Research

The research program at the Center provides for the design and construction of new video processing tools which are then made available to artists for use in the production program. Systems which have been developed through this program include a four channel analog colorizer, a fifty point switching matrix, gray level keyers and a spatial and intensity digitizer as well as the microprocessor interface to video image processing systems.

The Center invites individuals and organizations with an interest in any of these programs to contact the Center for further information. The Center is supported in part by the New York State Council on the Arts and the National Endowment for the Arts.

EXPERIMENTAL TELEVISION CENTER LTD.

October 1, 1979

Proposal: Publication of a catalog of videotapes produced by artists working in video as a visual art. Tapes are available for lease directly from the artist; each artist has full responsibility for and control over the preparation of text for his/her entry and for the preparation and supplying of dubs. Each artist can set the lease fee for each tape; there will be no uniform fee.

The information requested will be used to determine if there is interest in the project and to estimate the cost of publishing; please return your responses to the Center by October 30.

Are you interested in distributing your tapes in this way?

On another sheet please list works presently available for distribution in this way; this is only a preliminary list to get a clearer idea of how much work will be listed and of the cost of printing. Please use the following format.
    Title Format b/w or color Sound/silent Length Present Distributor

Can you supply a photograph?   If so please indicate negative or print, color or b/w

Can you supply written discription of the works and a brief biography?

Would you want to do the layout for your entry?

Leasing: please indicate your preference or suggest alternative method
    Lease for life of tape stock; tape is not returned?
    Rent for specified length of time; because tape is   returned this method
    means more record-keeping; you will also need to check returned tapes for
    damage or wear?

    Shipping costs are included in lease fee; if tape is to be returned, then
        you enclose a mailer with appropriate postage and insurance?
    Shipping costs are additional to lease fee; you will need to set these costs
        and include then in your entry; this also means more record-keeping for
        you?

    Do you want a formal written agreement concerning lease/rental which must be
        signed by the organization renting the tape prior to shipment?

    Would you be willing to use the lisence agreement now used by Synapse (see En-
        closed). Note: broadcast fees are negotiated separately by Synapse; cablecast
        rates are set at an additional fee of 1% of the base rate per 1,000 sub-
        scribers, and cable company must supply the number of subscribers before the
        agreement is executed.

    If you have specific objections to this model, please note them.

Preview:

Do you want to set a standard preview policy applicable to everyone's work? If so, please suggest a length of time and the cost which includes shipping and return of tape and insurance.

Do you want each person to establish his/her own preview policy? If so, please indicate your own.

Catalog Printing: We do not have funding to support this project and are now exploring several ways of printing the catalog. We don't yet have specific information on costs. If you have suggestions, please let us know.

Catalog Distribution:

Free? _____ Fee establoshed by cost of printing?

Do you want the catalog distributed from a central location, for example from the Center?

If so, the cost of distribution can be met if the Center took a small percentage of the lease fee. Thoughts?

Would you rather assume the cost and responsibility of distributing the catalog?

We probably should do a large mailing initially; would you be interested in dividing the cost of mailing evenly among all participating artists?

Thanks for your time. Please feel free to attach other comments and suggestions.

Sherry Miller

To:

P. Bode	R. Hocking	S. Hornbacher	T. DeFanti
S. Gorewitz	E. Gusella	NJ Paik	T. Iimura
B. Buckner	C. Goss	W. Wright	A. Greenfield
Vasulkas	N. Zusman	D. Chase	S. Kubota
H. Linhart	T. DeWitt	D. Sandine	J. Burris
G. Hill	V. Sorenson	P. Morton	